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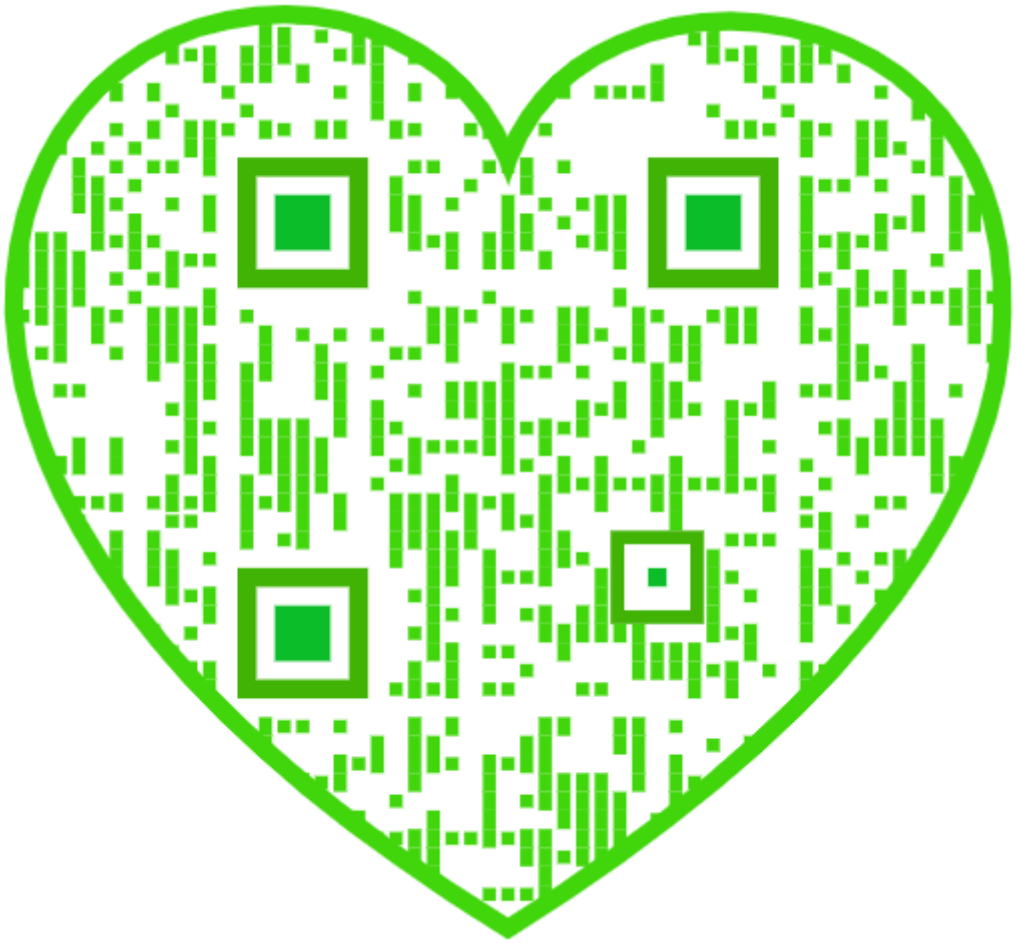

GREAT ENGRAVERS : EDITED BY ARTHUR M. HIND

39

PLOUGHMAN Dance of Death, 38

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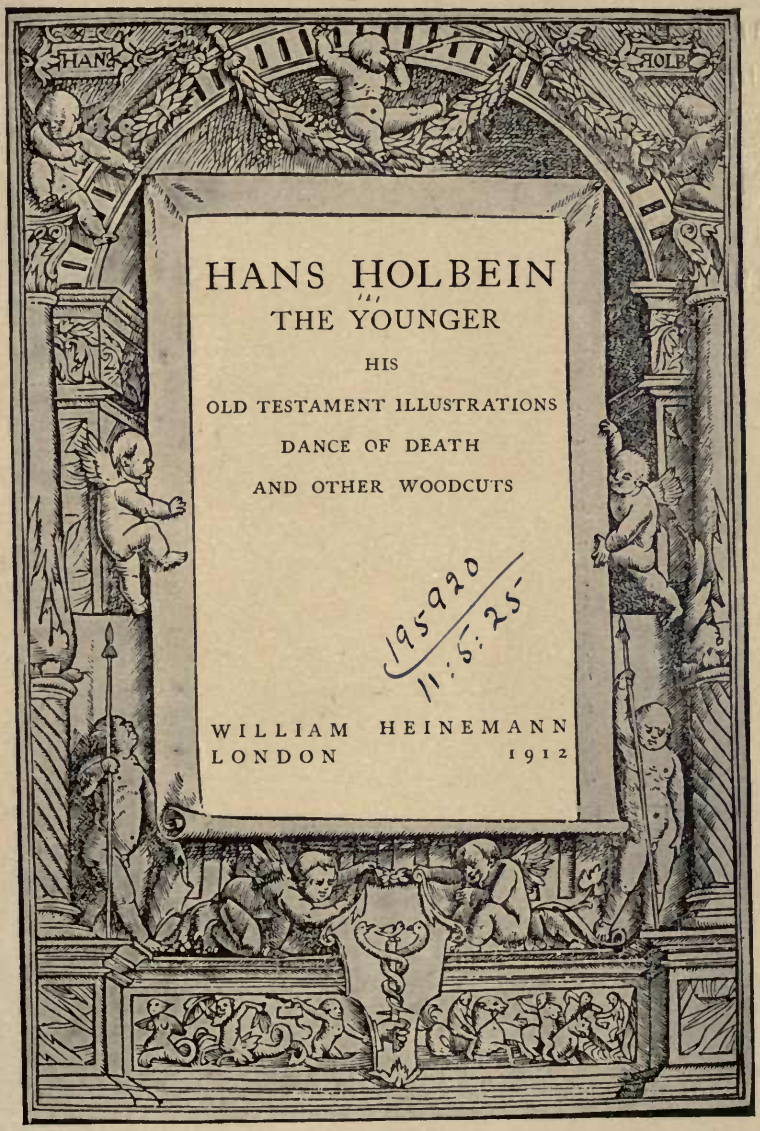

HANS HOLBEIN
THE YOUNGER

HIS

OLD TESTAMENT ILLUSTRATIONS

DANCE OF DEATH

AND OTHER WOODCUTS

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WILLIAM HEINEMANN
LONDON 1912

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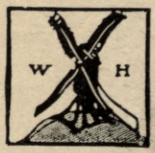

HANS HOLBEIN THE YOUNGER

Son of Hans Holbein the elder, who was an excellent painter, and remarkable for his portrait drawings in silver-point: b. 1497, at Augsburg; left Augsburg about 1513–1514 with his elder brother Ambrosius Holbein; settled in Basle, 1515, as pupil of Hans Herbster; worked at Lucerne between 1517–1519, being commissioned to decorate the house of Jakob von Hertenstein: the influence of Lombard portraiture on his painting suggests a probable visit to Italy about 1518; returned to Basle and became Master of the Guild in 1519, probably taking over the studio of his brother Ambrosius, of whom there is no record after 1518; did much designing for glass painting about this date, also decorative paintings (of which practically nothing remains) for the Council Chamber in the Rathaus, 1521–1522; the earliest of his designs for woodcut illustrations date about 1519; the famous portraits of Erasmus, who was then living at Basle, painted at this period (e.g., the pictures at Basle and Paris); visited France 1524, where acquaintance with chalk drawings of the Clouet school may have helped to form the later style of his portrait drawings; in 1526 travelled in the Netherlands, and settled for a time at Antwerp; paid his first visit to England, 1527, being introduced by Erasmus to Sir Thomas More, his earliest English patron; returned to Basle 1528, and in 1529 was again working for Basle publishers, designing illustrations for Sebastian Münster's "Cosmography" (published 1534); Elizabeth Schmid, whom he had married about 1520 (portrayed with her two children in a picture of about 1528-9 at Basle), remained throughout Holbein's life at Basle; Holbein again in England 1532, doing the famous picture of the *Ambassadors* (National Gallery) about this time; entered the Royal service about 1536, being given apartments in Whitehall, perhaps over the gate called after him, "Holbein's Gate"; engaged on wall decoration in the palace, and is said to have painted a *Dance of Death* (but all his work

here was destroyed in the fire of 1698); the wonderful series of chalk drawings of famous personages at the court of Henry VIII (chiefly preserved at Windsor, others at British Museum, &c.) done at about this period; also reached the zenith of his power as a portrait painter, showing an unsurpassed mastery and reserve in naturalistic portrait; undertook various commissions abroad for the King, in Brussels, Burgundy, Cleves, &c., 1538–1539, painting eligible consorts for his royal master, i.e., the Duchess of Milan and Anne of Cleves; d. in London, 1543, leaving unfinished the picture still preserved in the Barber-Surgeons' Hall.

HOLBEIN'S *Images of the Old Testament*,* as they were called in the English edition of 1549, are the most wonderful series of illustration to the Bible in existence. Even outside the more limited sphere of book illustration they have practically no rivals, except the scriptural prints of Dürer and Rembrandt. Inspiration is so much more often found in separate works than in a series, that it is all the more remarkable to see so high a level of artistic power preserved throughout the ninety-one uniform cuts that make up Holbein's Old Testament.

In some respects Holbein's genius is pedestrian in relation to the great masters I have mentioned. He has neither Dürer's intellect nor Rembrandt's passion and penetrative insight. But he is more purely the painter than either of them. He depicts nature from the outside with an unerring vision. His eye for the facts of life and the details of physiognomy is so true, that the heart of things is communicated even when it may have escaped his own understanding.

It is this ungarnished truth to life, rather than any interpretative insight, that chiefly characterises Holbein's woodcuts. In some ways it is not a matter for regret that he did not continue his illustrations to the New Testament, which had already found a perfect interpreter in Dürer. Holbein's simpler genius was more adapted to the heroic narratives of Jewish history, akin to Homer in their direct and naïve appeal.

In his second great series, the *Dance of Death*, one might have

* The title of the first edition of 1538 was *Historiarum Veteris Instrumenti Icones ad vivum expressæ*, *Instrumenti* being changed to *Testamenti* in the second and later issues.

expected that success would only be achieved by an artist of the highest imaginative power. But even here the directness of his outlook on life lends a vigour to his presentation which a more subtly imaginative rendering might have lost.

The subject of the *Danse Macabre** was typically medieval, and Holbein's treatment of the theme still partakes of the simple medieval spirit. The conventional skeleton is made a thoroughly living, and almost sympathetic figure, and terrible less in himself than in the occasional fear he inspires in his victims. But Holbein often leaves terror on one side, and attempts no more than some common incident from daily life, in which Death plays his part unrecognised by the actors, and only lends a pathos to the scene in the spectator's eyes.

Death was never so present in life as in the adventurous times of the later Middle Ages in Europe, and it was natural that popular poems and miracle plays should have been composed to fire the popular imagination, through fear of sudden death, to right living and religious devotion. The thirteenth century poem of the *Three Dead and the Three Living* (wherein the three living are accosted by the spectres with the words "What you are, that were we; what we are, that you will be"), and Petrarch's *Triumph of Death* are other examples analogous to the miracle plays. It was these miracle plays which must have inspired the numerous series of paintings of the *Dance of Death* in cloister and church,† and found their final and most typical illustration in Holbein's wonderful cuts.

In this *Dance of Death*,‡ which was first published by the brothers Trechsel of Lyons in the same year as the Old Testament Illustrations, there is no mention of Holbein as the author. The dedicatory

* The origin of this title, popularly connected with a mythical poet Macaber, is obscure. It is probably the French rendering of the medieval Latin *Chorea Machabæorum*. In this dance, of which there is mention in the fifteenth century, the characters apparently fell out one by one as Death appeared, and from its title it is likely that the seven Maccabees played the chief rôles. See Grimm, *Deutsche Mythologie*, 1835, p. 495, and Du Cange, *Glossarium mediae Latinitatis*, IV (1845). Douce less plausibly suggests derivation from Macairus, the hermit traditionally connected with the story of the Three Dead and the Three Living (see Vasari, on Orcagna and the fresco at Pisa).

† E.g., Klingenthalkloster, Basle (14th century), Predigerkloster, Basle, Paris (Cloister of the Innocents), Old St. Paul's, London (15th century).

‡ First issued with the title *Les Simulachres et historiées faces de la Mort*; later as *Les Images de la Mort*, *Imagines* or *Icones Mortis*, etc.

epistle by Jean de Vauzelle regrets the death of "celuy qui nous en a icy imaginé si élégantes figures," which could only refer to Hans Lützelburger the woodcutter, who died in 1526. Why Holbein's name appears in no edition of this series is a question that has been variously answered. Probably Woltmann is right in suggesting that the authorship needed to be veiled and the book dedicated to an abbess to secure it from the censor in view of its pronounced protestant and satirical tendencies. In any case in spite of the editor's words, Hans Lützelburger, whose signature appears on the cut of the *Duchess* (36), can only be regarded as the cutter of the designs. Apart from tradition, absolute proof is furnished by the presence of the first four cuts of the *Dance of Death* in the separate issues of the Old Testament Illustrations. The latter series was also published anonymously on its first issue, but in the second and following issues (1539, &c.), verses are added in praise of Holbein, as well as a distich by Nicolas Bourbon de Vandœuvre directly attributing the authorship.

Both series must have been designed and, to a large extent, cut in the three or four years preceding Lützelburger's death in 1526. A set of contemporary drawings copied from twenty-three cuts of the *Dance of Death*, now preserved in Berlin, is dated 1527. From the preface to the *Dance of Death* it would appear that Hans Lützelburger had left various blocks with the designs traced upon them ready for cutting, but that the publishers had hitherto failed to find a successor worthy of completing the work. We may assume, in consequence, that the first edition of 1538 was throughout cut by Lützelburger. It was only for the editions of 1545 and 1562 that the other blocks were completed.

In regard to the Old Testament Illustrations we have no such guide as to which of the cuts are by Lützelburger, for the series was already complete in the first edition, and the set of early proofs belonging to the Basle Museum also shows the complete series. But there is no difficulty in distinguishing the crudeness of such blocks as the *Zechariah* (90) and the *Joel* (86) from the genius for cutting shown in others like the *Destruction of Pharaoh's Host* (13), with its wonderfully subtle rendering of multitudes and aerial perspective on so small a scale. Many of the earlier cuts are almost as broad in their lineal character as the *Zechariah*, but the *Hannah and Elkanah* (33) is enough to show the distinction in expressive power. Probably Holbein supplied designs which were to be followed line by line by his cutter—and in general cutters are forgotten as mere efficient craftsmen; but in this case the work of reproduction is so superlative, not only in its perfect delicacy but in its revelation of subtle varieties

of tone and expression achieved with the fewest lines, that we must always think of the work as the most perfect collaboration of two artists of genius.

From the technical point of view it is interesting to compare the copies of the *Dance of Death* engraved on wood by Thomas Bewick, almost entirely in his white-line method, and published under the title *Emblems of Mortality*, London, 1789. Lützelburger, like nearly all the early cutters, worked in the negative method, clearing away all the wood on the white portions of the design, leaving the lines in relief to print black. Bewick found that the most direct method for the wood-engraver was to treat the surface of the block as a black ground, and to engrave * the lines of the design into this to print white, the ink being, of course, printed from the surface, not pulled out of the incised lines as in line-engraving and etching. The comparison of Bewick's very pedestrian work serves also to show the perfection of expressive and subtle line attained by Holbein and his original translator.

The *Dance of Death* is known in five complete sets of proofs with German titles, evidently printed at Basle, and now preserved in Paris, Carlsruhe, Basle, Berlin, and the British Museum. They are printed in much blacker ink than the Lyons editions, and included everything of the first Lyons edition except the *Astronomer*. On the other hand, only one set of proofs of the Old Testament Illustrations is known—that preserved at Basle.

Each series was first published by the brothers Trechsel † in small quarto form, with one cut on each page ; but the later editions of the *Dance of Death* (though practically no smaller in form) are in octavo. They both went through a large number of editions in the twenty years or so succeeding first publication.

The complete set of designs for the *Dance of Death* did not appear, as we have already indicated, before the edition of 1562, but the supplementary cuts in both the 1545 and 1562 issues were partly subjects alien to the main thesis. Perhaps Holbein may have originally intended these gambols and triumphs of children to form a part of his scheme in a sort of symbolic reference to the young life that has no thought of death.

Each subject had a verse from Scripture at its head, and a French quatrain by Gilles Corozet at the foot, the latter being translated

* Using the *burin* (the same tool as the line-engraver's) not the *knife* of the early cutters.

† The succeeding editions by the brothers Frellon.

for the Latin edition by Luther's brother-in-law, George Oemmel (Aemilius).

Apart from the small quarto editions, the Old Testament cuts appeared in various folio Bibles issued by Trechsel and Frellon at Lyons (1538, 1544, and 1551).

In Holbein's treatment of the different subjects there must of course have been a considerable element of convention, and a large number were directly suggested by the attractive little Venetian cuts of the Malermi Bible of 1490, which in its turn had drawn freely from the Cologne Bible of 1480. But Holbein's work so far surpasses anything in the Malermi Bible, turning shorthand symbols into real life, that it has established a permanent appeal to the popular imagination while the other remains the more exclusive delight of the antiquarian.

I have not attempted to give a complete list of Holbein's cuts outside the two famous series. Since Woltmann's book (which is still the standard catalogue of Holbein's work) research has brought many other illustrations into relation with Holbein. All I will do here is to refer the student to the most recent literature, and to give a few representative illustrations.

The small woodcut *Initials with the Dance of Death*, which was issued with Lützelburger's name attached, is a tour de force in its perfect precision of cutting and in the wonderful adaptation of these designs in so small a compass.* The *Initials with Illustrations to the Old Testament* † are somewhat larger, but hardly equal in merit to the former set. Both are known in proof impressions, and were used in numerous books printed at Basle.

The *Portrait of Erasmus* is a masterpiece of portraiture in woodcut, as well as one of the most perfect examples of Renaissance decorative art. Dibdin‡ states that the second state was issued as frontispiece to Erasmus's collected works (Basle, 1540), but Woltmann was unable to authenticate this. Its plastic qualities would render it a perfect design for a sculpture monument.

In England Holbein was too occupied with his larger works to devote much time to book illustration. The English cutters were far inferior to Lützelburger and his Basle contemporaries, but the two examples given from Cranmer's "Catechism" of 1548, as well as another, the *Christ as the Good Shepherd* in a "Little Treatise" by Urbanus Rhegius (also published by W. Lynne in 1548), show that even cruder cutting failed to impair Holbein's vivid and expressive touch.

* Each initial 25 mm. square; reduced in our illustrations.

† Each initial 44 mm. square.

‡ Decameron, i. p. 236.

BOOKS OF REFERENCE

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Das Holzschnitt porträt von N. Borbonius. *Mitteilungen*, 1908, p. 37

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Hans Holbein's Holzschnitte für Sebastian Münster's "Instrument über die zwei Lichter" (Basel 1534). *Jahrbuch*, XXXI, 254.

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Die Handzeichnungen Hans Holbeins des jüngeren. Berlin 1911, etc.

LIST OF PLATES

The Frontispiece is No. 38 from the Dance of Death.

OLD TESTAMENT CUTS

The order of the original publication, that of the Vulgate, is preserved. The cuts are reproduced complete with the exception of seven purely decorative subjects of little artistic interest.

1. The Fall. Genesis, iii. *This cut does not occur in the separately printed series of the cuts, but occurs in several of the editions of the Old Testament published at Basle* (e.g. *Trech·el*, 1538, *and Frellon*, 1551). *Its place was regularly taken in the series by the first four subjects of the Dance of Death.*
2. Noah's Ark. Genesis, vii
3. The Building of the Tower of Babel. Genesis, xi
4. Abraham and the Three Angels. Genesis, xviii
5. Abraham's Sacrifice. Genesis, xxii
6. Isaac Blessing Jacob. Genesis, xxvii
7. Joseph in the Pit. Genesis, xxxvii
8. Pharaoh's Dreams. Genesis, xli
9. Jacob Blessing Ephraim and Manasseh. Genesis, xlviii
10. The Burial of Joseph. Exodus, i
11. Moses and the Burning Bush. Exodus, iii
12. Moses and Aaron before Pharaoh. Exodus, v
13. The Destruction of Pharaoh's Host. Exodus, xiv and xv
14. The Gathering of the Manna. Exodus, xvi
15. Moses on Mount Sinai. Exodus, xix
17. Moses Receiving the Tables of the Law. Exodus, xxxiv
18. Moses Receiving God's Law of the Burnt Offerings. Leviticus, i
19. Moses Receiving God's Law of the Consecration of Priests. Leviticus, viii
20. Nadab and Abihu, for Offering Strange Sacrifices, are Burnt by Fire. Leviticus, x
21. Moses Receiving God's Law of the Harvest and Gleanings. Leviticus, xix
22. Moses and Aaron Numbering the People. Numbers, i
24. The Destruction of Korah and his Followers. Numbers, xvi
25. The Brazen Serpent. Numbers, xxi
26. Moses and the Midianite Women and Children. Numbers, xxxi
27. Moses Addressing the People of Israel. Deuteronomy, i
28. Moses Exhorting the People to Obedience. Deuteronomy, iv
29. Moses Addressing the Levites. Deuteronomy, xviii
30. Joshua and the Kings that he had Smitten. Joshua, xii
31. Adoni-Bezek Mutilated. Judges, i
32. Ruth Gleaning in the Fields of Boaz. Ruth, ii
33. Hannah and Elkanah. 1 Samuel, i
34. Samuel Anointing Saul. 1 Samuel, x

35. David and Goliath. 1 Samuel, xvii
36. David Hearing of the Philistines Fighting Against Keilah. 1 Samuel, xxiii
37. David Hearing of Saul's Death. 2 Samuel, i
38. David Subduing His Enemies. 2 Samuel, viii
39. David and Uriah. 2 Samuel, xi
40. Nathan before David. 2 Samuel, xii
41. David and the Woman of Tekoah. 2 Samuel, xiv
42. The Murder of Amasa. 2 Samuel, xx
43. David and Abishag. 1 Kings, i
44. Hiram's Messenger before Solomon. 1 Kings, v
45. The Prophet Ahijah and Jeroboam's Wife. 1 Kings, xiv
46. Elijah's Sacrifice. 1 Kings, xviii
47. The Children Mocking Elisha. 2 Kings, ii
48. Jehoiada, the Priest, Commanding Athaliah's Death. 2 Kings, xi
49. Ahaz's Offering. 2 Kings, xvi
50. Josiah Causing the Book of the Law to be Read in a Solemn Assembly. 2 Kings, xxiii
51. Rehearsing the Genealogy of Israel. 1 Chronicles, i
52. Saul's Head and Armour Brought into the Temple of the Philistines. 1 Chronicles, x
53. The Levites Playing Before the Ark. 1 Chronicles, xvi
54. Solomon's Prayer. 2 Chronicles, i
55. Solomon Blesses the People. 2 Chronicles, vi
56. Shishak Carrying Away the Treasures of the Temple. 2 Chronicles, xii
57. The Destruction of Sennacherib's Host. 2 Chronicles, xxxii
58. The Return of the Jews from Captivity. Ezra, i
59. Nehemiah's Prayer. Nehemiah, i
60. Josiah Keeps the Passover. Apocrypha : 1 Esdras, i (also 2 Chronicles, xxxv)
61. The Blindness of Tobit. Apocrypha : Tobit, i and ii
62. Job in his Mourning Blesses God. Job, i
63. Job and Eliphaz. Job. xv
64. God Answers Job. Job, xxxviii and xlii
65. Esther Before Ahasuerus. Esther, i and ii
66. Judith Sets Forth From the City. Apocrypha : Judith, x
67. Judith with the Head of Holofernes. Apocrypha : Judith, xiii
68. David Writing the Psalms. Psalms, i
69. The Fool. Psalms, liii
70. The Lord said unto my Lord, Sit thou at my right hand. Psalms, cx
71. The Lovers. Song of Solomon, i
72. Isaiah Lamenting over Jerusalem. Isaiah, i
73. Isaiah and the Vision of the Lord. Isaiah, vi
75. Ezekiel's Vision. Ezekiel, i
79. The Fiery Furnace. Daniel, iii (and Apocrypha : The Song of the Three Holy Children)
80. Daniel's Vision of the Four Beasts. Daniel, vii
81. Gabriel Interprets the Vision of

the Ram and the Goat. Daniel, viii
83. Daniel, Susanna and the Elders. Apocrypha : Susanna
84. Daniel in the Lion's Den. (Daniel, vi, and Apocrypha : Bel and the Dragon)
85. Hosea and his Wife. Hosea, i
86. Joel. Joel, i
87. Amos Teaching. Amos, i
88. Jonah and Nineveh. Jonah, i, ii and iii
89. Habakkuk about to take Dinner to the Reapers, is commanded by the Angel to carry it to Daniel. Aprocrypha: Bel and the Dragon, 33, 34
90. Zechariah. Zechariah, i
91. The Vision of the Horseman over Jerusalem. 2 Maccabees, v

DANCE OF DEATH

The order followed is that of the edition of 1562. The reproductions are numbered according to this order, but their arrangement on the plates after No. 44 has been slightly altered to bring kindred subjects together. In the original book only one cut occurs on each page. The first edition of 1538 (probably Lützelburger's work in its entirety) contained Nos. 1–39 and 56 and 57. To the edition of 1545 were added Nos. 40–45, and 48–53, and to that of 1562 Nos. 46, 47, 54, 55 and 58.

1. The Creation
2. The Fall
3. Adam and Eve driven from the Garden of Eden
4. Adam Tilling the Ground
5. The Trumpeters of Death
6. Pope
7. Emperor
8. King
9. Cardinal
10. Empress
11. Queen
12. Bishop
13. Duke
14. Abbot
15. Abbess
16. Nobleman
17. Canon
18. Judge
19. Advocate
20. Councillor
21. Preacher
22. Pastor
23. Monk
24. Nun
25. Old Woman
26. Doctor
27. Astronomer
28. Miser
29. Merchant
30. Sailor
31. Knight
32. Earl
33. Old Man
34. Countess
35. Noblewoman
36. Duchess
37. Pedlar
38. Ploughman. *Frontispiece*
39. Child
40. Soldier
41. Robber
42. Drinkers
43. Fool
44. Gamblers
45. Children's Triumph: The Victor

46. Young Wife
47. Young Husband
48. Children's Triumph: The Standard-bearer
49. Blind Man
50. Carter
51. Sick Beggar
52. Child with Shield and Arrow
53. Children, one carrying a Hare
54. Children with Grapes and Vine Leaves
55. Children with a Suit of Armour
56. The Last Judgement
57. The Coat of Arms of Death
58. Children with Trumpets and Drum

MISCELLANEOUS CUTS

1. St. Paul. From the New Testament in Greek, Basle (T. Platter), 1540. Woltmann, 192

Two cuts from Cranmer's Catechism. London (W. Lynne) 1548. Woltmann, 198 and 199

2. The Pharisee and the Publican (p. 6)
3. Christ Healing the Man Possessed of a Devil (p. 102)
4. Portrait of Erasmus. Woltmann, 206. Second state. The first state had an inscription of two lines only.
5. Title-page Border to the German New Testament, Basle (Adam Petri), 1522–3. Woltmann, 215
6. The Alphabet with the Dance of of Death. Woltmann, 252. *a* The Trumpeters of Death. *b* Pope. *c* Emperor. *d* King. *e* Cardinal. *f* Empress. *g* Queen. *h* Bishop. *i* Duke. *k* Earl. *l* Canon, *m* Doctor. *n* Rich man. *o* Monk. *p* Soldier. *q* Nun. *r* Fool. *s* Maid. *t* Drunkard. *v* Rider. *w* Hermit. *x* Gamblers. *y* Infant. *z* Last Judgement.

The title-page border was first used in *Breve Leonis X ad Erasmum.* Basle 1515. Woltmann, 234.

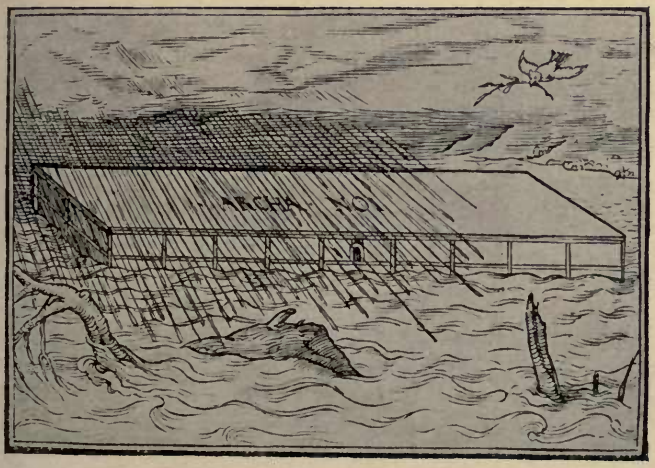
The decorative piece at the back of the title-page is the printer's mark of R. Wolfe, London. Woltmann, 249.

OLD TESTAMENT CUTS

1. THE FALL. Genesis, iii

   This cut does not occur in the separately printed series of the cuts, but occurs in several of the editions of the Old Testament published at Basle (e.g., Trechsel, 1538, and Frellon, 1551)

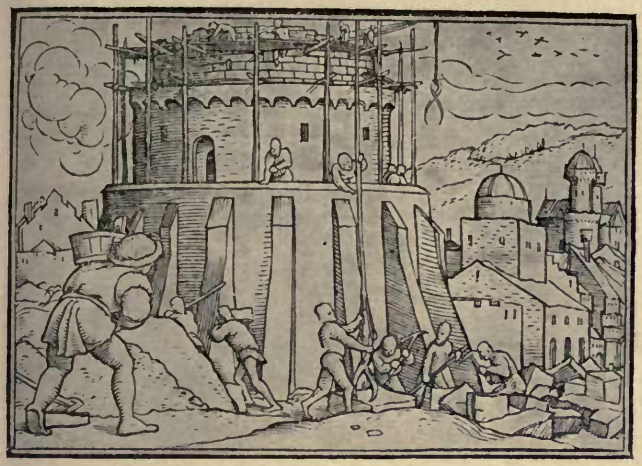
2. NOAH'S ARK. Genesis, vii


ARCHA NO

OLD TESTAMENT CUTS

3. THE BUILDING OF THE TOWER OF BABEL. Genesis, xi

4. ABRAHAM AND THE THREE ANGELS. Genesis, xviii



OLD TESTAMENT CUTS

5. ABRAHAM'S SACRIFICE. Genesis, xxii
6. ISAAC BLESSING JACOB. Genesis, xxvii

OLD TESTAMENT CUTS

7. JOSEPH IN THE PIT. Genesis, xxxvii
8. PHARAOH'S DREAMS. Genesis, xli

OLD TESTAMENT CUTS

9. JACOB BLESSING EPHRAIM AND MANASSEH. Genesis, xlviii

10. THE BURIAL OF JOSEPH. Exodus, i

OLD TESTAMENT CUTS

11. MOSES AND THE BURNING BUSH. Exodus, iii

12. MOSES AND AARON BEFORE PHARAOH. Exodus, v

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13. THE DESTRUCTION OF PHARAOH'S HOST. Exodus, xiv and xv

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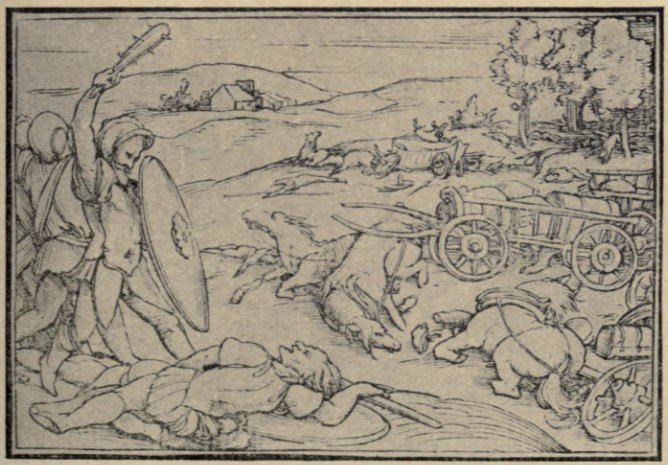

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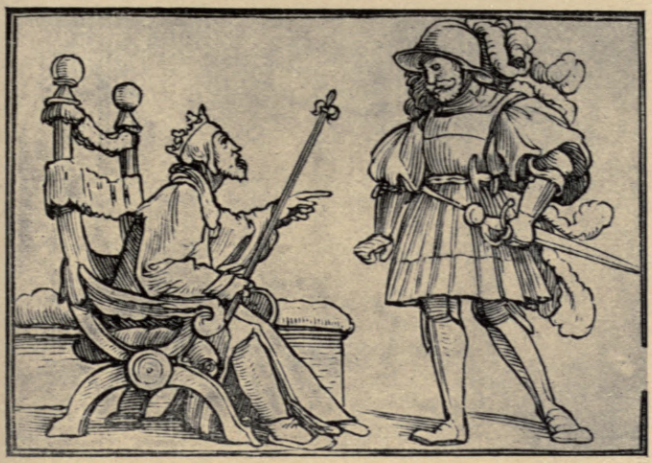

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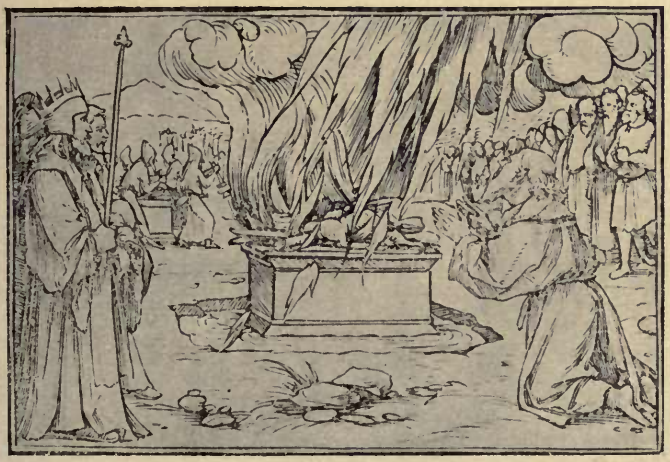

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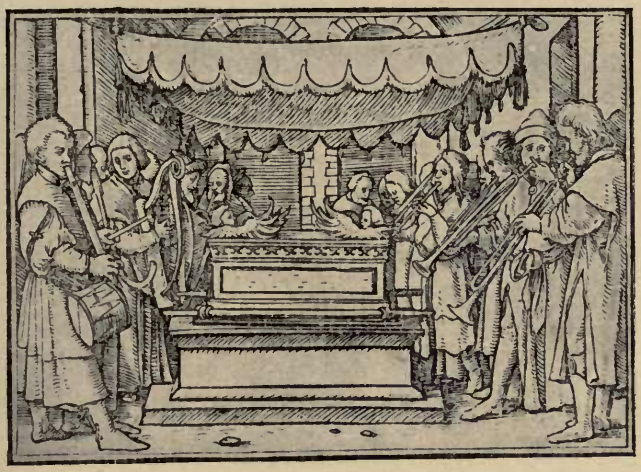

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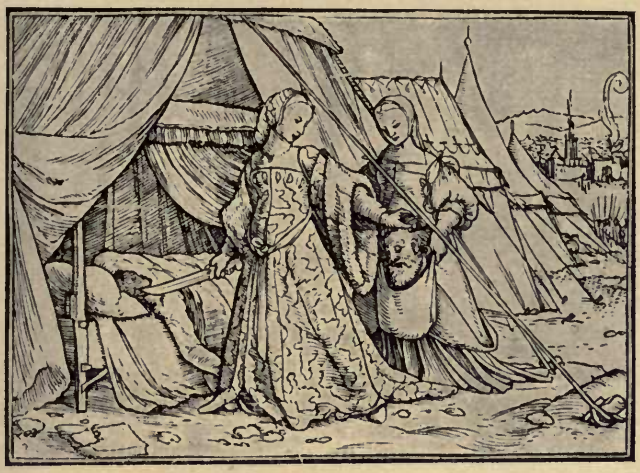

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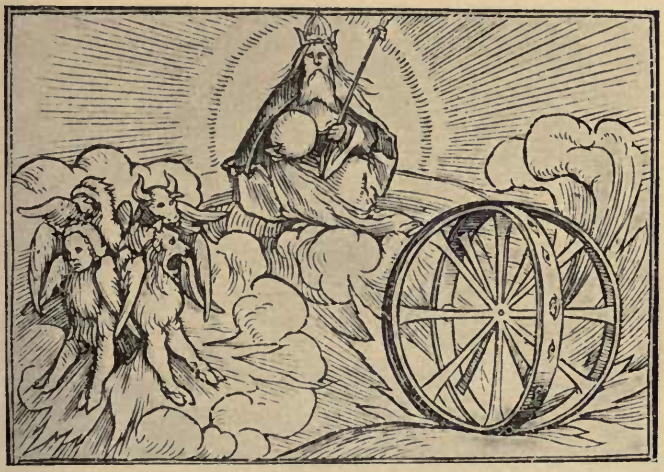

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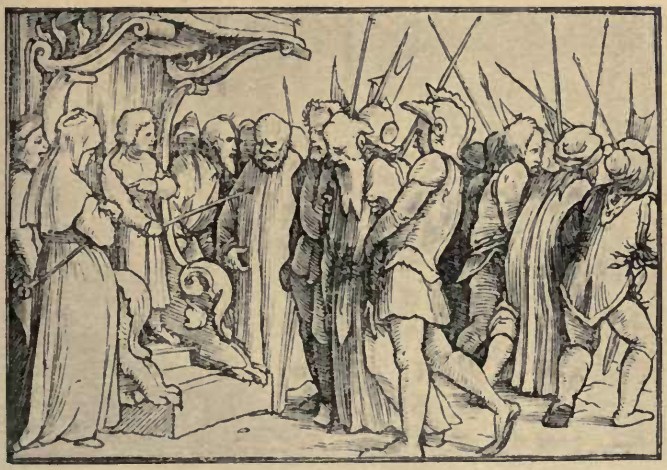

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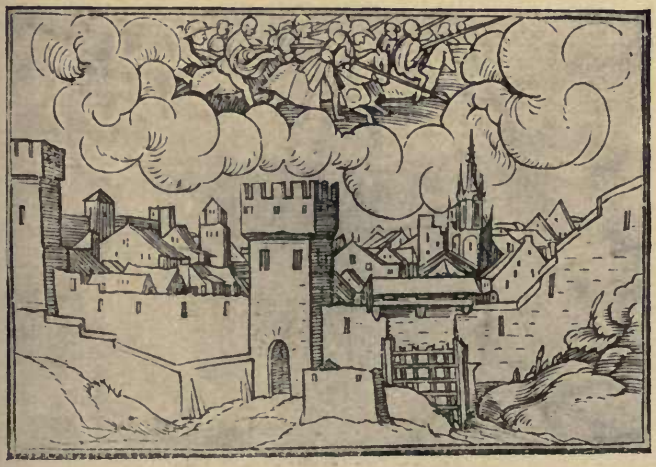

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2. THE FALL

3. ADAM AND EVE DRIVEN FROM THE GARDEN OF EDEN

4. ADAM TILLING THE GROUND

DANCE OF DEATH

5. THE TRUMPETERS OF DEATH

6. POPE

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8. KING

DANCE OF DEATH

9. CARDINAL
10. EMPRESS
11. QUEEN
12. BISHOP

DANCE OF DEATH

13. DUKE
14. ABBOT
15. ABBESS
16. NOBLEMAN

DANCE OF DEATH

17. CANON

18. JUDGE

19. ADVOCATE

20. COUNCILLOR

DANCE OF DEATH

21. PREACHER

22. PASTOR

23. MONK

24. NUN

DANCE OF DEATH

25. OLD WOMAN
26. DOCTOR
27. ASTRONOMER
28. MISER

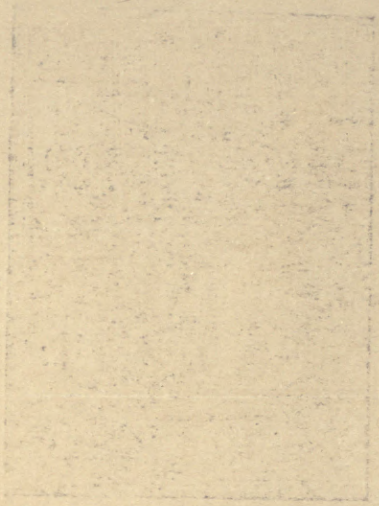
DANCE OF DEATH

29. MERCHANT

30. SAILOR

31. KNIGHT

32. EARL



DANCE OF DEATH

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34. COUNTESS
35. NOBLEWOMAN
36. DUCHESS

DANCE OF DEATH

37. PEDLAR

39. CHILD

DANCE OF DEATH

40. SOLDIER
41. ROBBER
42. DRINKERS
43. FOOL

DANCE OF DEATH

44. GAMBLERS
49. BLIND MAN
50. CARTER
51. SICK BEGGAR

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46. YOUNG WIFE

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53. CHILDREN, ONE CARRYING A HARE

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54. CHILDREN WITH GRAPES AND VINE LEAVES

55. CHILDREN WITH A SUIT OF ARMOUR

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56. THE LAST JUDGEMENT

57. THE COAT OF ARMS OF DEATH

MISCELLANEOUS CUTS

1. ST. PAUL. From the New Testament in Greek, Basle (T. Platter), 1540. Woltmann, 192

·S · PAVLVS ·

MISCELLANEOUS CUTS

TWO CUTS FROM CRANMER'S CATECHISM. London (W. Lynne) 1548. Woltmann, 198 and 199

2. THE PHARISEE AND THE PUBLICAN (p. 6)

3. CHRIST HEALING THE MAN POSSESSED OF A DEVIL (p. 102)

HANS·HOLBEIN

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4. PORTRAIT OF ERASMUS. Woltmann, 206
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Hanc ait, æternum Bibliotheca colat.
Dædaleam monstrat Musis HOLBEINNIUS artem,
Et summus Ingens Magnus ERASMUS opes.

MISCELLANEOUS CUTS

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IN CLYTA BASILEA
1523
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6. THE ALPHABET WITH THE DANCE OF DEATH. Woltmann, 252

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D. King
E. Cardinal
F. Empress
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H. Bishop
I. Duke
K. Earl
L. Canon.
M. Doctor

MISCELLANEOUS CUTS

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O. Monk
P. Soldier
Q. Nun
R. Fool
S Maid
T. Drunkard
V. Rider
W. Hermit
X. Gamblers
Y. Infant
Z. Last Judgement.

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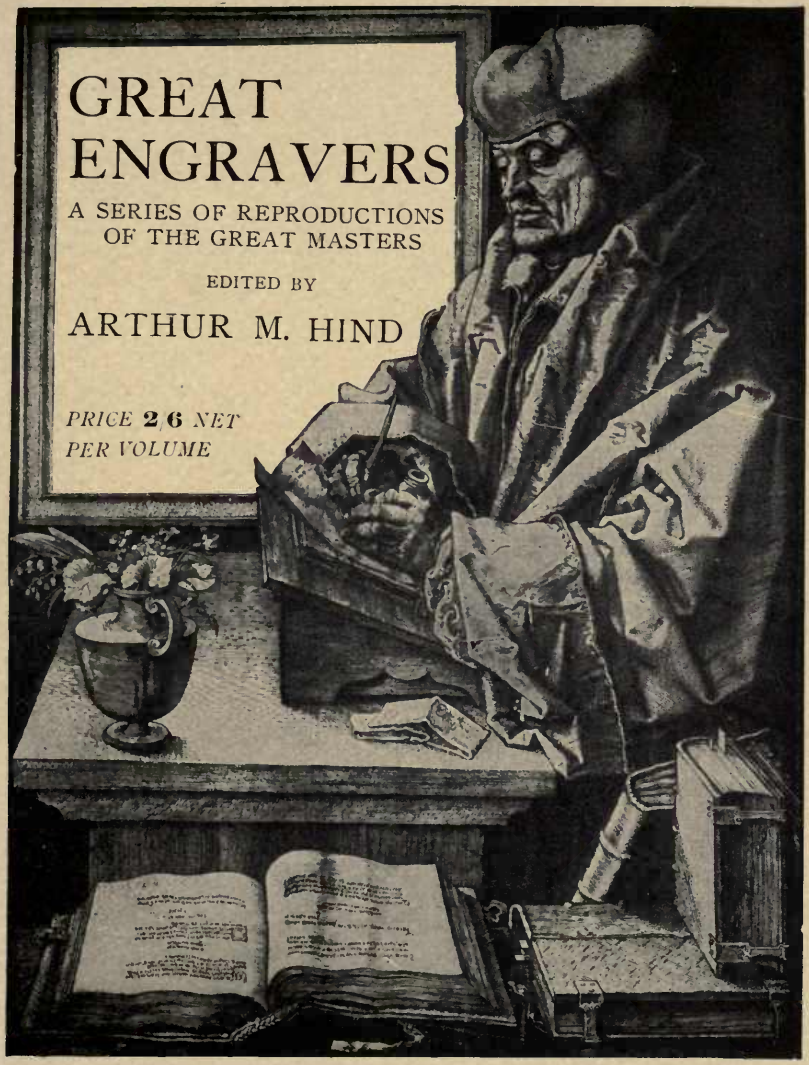

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